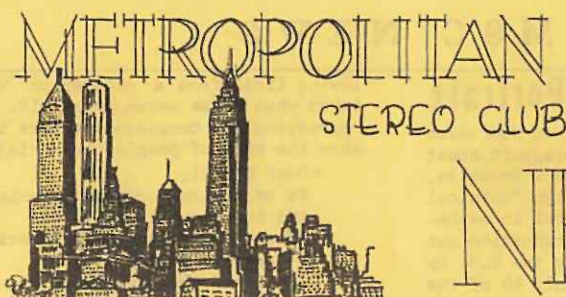


# box score

| Honor Points     | First Awards | Second Awards | Third Awards | Honorable Mentions | Acceptances | Total Honor Points | Total Slides Entered | Slides NOT Entered | Total Possible Points | Total Earned Points | Percent Scored of Possible |
|------------------|--------------|---------------|--------------|--------------------|-------------|--------------------|----------------------|--------------------|-----------------------|---------------------|----------------------------|
| <b>"A" Group</b> |              |               |              |                    |             |                    |                      |                    |                       |                     |                            |
| Jenkins, R.      | 3            | 2             | 1            | 3                  | 5           | 37                 | 25                   |                    | 1098                  | 755                 | 68.7                       |
| Porter, F.       | 2            | 2             | 3            | 1                  | 2           | 31                 | 18                   |                    | 810                   | 523                 | 64.6                       |
| Darnell, P.      | 1            | 1             |              | 1                  | 2           | 13                 | 22                   |                    | 990                   | 637                 | 64.3                       |
| Hon, L.          |              | 1             |              | 1                  | 4           | 10                 | 22                   |                    | 990                   | 624                 | 63.1                       |
| Lowy, R.         |              |               |              | 2                  | 7           | 15                 | 26                   |                    | 1134                  | 713                 | 62.8                       |
| Jenkins, S.      |              |               | 1            |                    | 4           | 7                  | 18                   |                    | 810                   | 501                 | 61.8                       |
| Forrer, D.       |              | 1             | 1            | 1                  | 2           | 11                 | 11                   |                    | 495                   | 303                 | 61.2                       |
| Clausen, G.      |              |               |              | 1                  | 6           | 8                  | 26                   |                    | 1134                  | 668                 | 58.9                       |
| Wissler, A.      | 1            |               |              |                    |             | 5                  | 14                   |                    | 630                   | 367                 | 58.3                       |
| Lambert, T.      |              | 1             |              |                    | 6           | 10                 | 19                   | 3                  | 990                   | 561                 | 56.7                       |
| Thrush, G.       |              |               |              |                    |             |                    | 2                    |                    | 90                    | 50                  | 55.6                       |
| Obert, L.        | 1            |               | 1            | 4                  | 1           | 17                 | 20                   | 6                  | 1134                  | 536                 | 47.2                       |
| Holly, E.        | 1            |               |              | 1                  | 4           | 11                 | 14                   | 8                  | 990                   | 406                 | 41.0                       |
| Weill, M.        |              |               |              |                    | 2           | 2                  | 8                    | 3                  | 495                   | 198                 | 40.0                       |
| Fain, S.         | 1            |               |              |                    | 3           | 8                  | 16                   | 9                  | 1098                  | 420                 | 38.3                       |
| Brooks, B.       | 1            |               | 2            |                    | 3           | 14                 | 14                   | 11                 | 1098                  | 415                 | 37.8                       |
| Luckins, J.      |              |               |              | 2                  | 1           | 5                  | 11                   | 11                 | 990                   | 316                 | 31.9                       |
| Komaromy, V.     |              |               | 1            | 1                  | 2           | 7                  | 7                    | 11                 | 810                   | 217                 | 26.8                       |
| Lewis, P.        |              | 1             |              |                    |             | 4                  | 9                    | 13                 | 990                   | 237                 | 23.9                       |
| <b>"B" Group</b> |              |               |              |                    |             |                    |                      |                    |                       |                     |                            |
| Jefferson, R.    | 1            | 1             |              |                    | 2           | 11                 | 22                   |                    | 990                   | 580                 | 58.6                       |
| Silberstein, B.  |              | 1             | 1            |                    | 3           | 10                 | 26                   |                    | 1134                  | 644                 | 56.7                       |
| Galician, P.     |              |               |              | 1                  | 2           | 4                  | 11                   |                    | 495                   | 278                 | 56.2                       |
| Jacobson, L.     |              |               |              |                    | 2           | 2                  | 8                    |                    | 360                   | 201                 | 55.8                       |
| Price, J.        |              |               | 1            |                    | 2           | 5                  | 14                   |                    | 630                   | 349                 | 55.4                       |
| Daniels, R.      |              |               |              | 1                  | 1           | 3                  | 8                    |                    | 360                   | 193                 | 53.6                       |
| Hartman, H.      | 1            |               |              |                    |             | 5                  | 5                    |                    | 225                   | 119                 | 52.8                       |
| Lowin, Z.        |              |               |              |                    | 1           | 1                  | 5                    |                    | 225                   | 118                 | 52.4                       |
| Galician, A.     |              |               |              | 1                  | 2           | 4                  | 11                   |                    | 495                   | 257                 | 51.9                       |
| Littauer, S.     |              | 1             |              |                    |             | 4                  | 11                   |                    | 495                   | 250                 | 50.5                       |
| Price, M.        |              |               |              |                    |             |                    | 5                    |                    | 225                   | 102                 | 45.3                       |
| Weiss, R.        |              |               |              |                    | 2           | 2                  | 22                   |                    | 1134                  | 511                 | 45.0                       |
| Kehrer, A.       |              |               |              | 1                  | 1           | 12                 | 6                    |                    | 810                   | 286                 | 35.3                       |
| Ankerson, L.     |              |               | 1            |                    | 4           | 7                  | 16                   | 6                  | 1134                  | 394                 | 34.7                       |
| Brooks, J.       |              | 1             |              |                    | 4           | 8                  | 15                   | 11                 | 1134                  | 373                 | 32.8                       |
| Cabot, H.        |              |               |              |                    |             |                    | 3                    | 2                  | 225                   | 71                  | 31.6                       |
| Nesbitt, C.      |              |               |              |                    |             |                    | 9                    | 5                  | 630                   | 199                 | 31.6                       |
| Caravello, J.    |              |               |              |                    |             | 1                  | 10                   | 8                  | 810                   | 249                 | 30.8                       |
| Sterling, R.     |              |               |              |                    | 1           | 1                  | 5                    | 3                  | 360                   | 110                 | 30.6                       |
| Wolfe, I.        |              |               |              |                    |             |                    | 3                    | 2                  | 225                   | 65                  | 28.9                       |
| Barra, P.        |              |               |              |                    |             |                    | 5                    | 3                  | 360                   | 96                  | 26.7                       |
| Steuer, E.       |              |               |              |                    |             |                    | 10                   | 12                 | 990                   | 257                 | 26.0                       |
| Ardire, V.       |              |               |              |                    | 1           | 1                  | 9                    | 9                  | 810                   | 210                 | 25.9                       |
| Feinman, W.      |              |               |              |                    | 2           | 2                  | 11                   | 15                 | 1134                  | 277                 | 24.4                       |
| Schenk, F.       |              |               |              |                    | 2           | 2                  | 3                    | 5                  | 360                   | 84                  | 23.3                       |
| Kruser, R.       |              |               |              |                    |             |                    | 7                    | 11                 | 810                   | 171                 | 21.1                       |
| Feinman, M.      |              |               |              |                    | 1           | 1                  | 11                   | 15                 | 1134                  | 237                 | 20.9                       |

Entrants with "percent possible" scores less than 20% not listed.



VOL II

JUNE, 1957

NO 5

## LIGHTING DEMONSTRATION Presented ...

We want to thank Fred Kroy for his interesting and instructive lighting demonstration at our May meeting. He introduced the group into the mysteries of portraiture, "the most difficult branch of photography," and assured us that only the great photographers can hope to capture the personality of a subject who he has just met. He advised to concentrate on doing "justice, as much as you can, to the outer shell, with decent lighting, and leave it to the person to recognize or reject the picture."

Fred warned about the hazards of taking portraits in three dimensions. The human form, three dimensional itself, is easily distorted; it is so familiar to us that we readily notice such distortion. He advised to "buildup the foreground and background, but not the subject."

Fred then went on to demonstrate what he had said. The ease with which he changed lights and shadows on the "dummy" and live models alike was informative and interesting. Each lighting arrangement was photographed, and the results will be shown at the June meeting, with a short commentary by Fred.

The equipment Fred used can be duplicated by any amateur - photofloods which can be clamped onto anything by using an alligator clamp.

The interest shown by everyone in the room was indicative of the importance of Fred's demonstration. Thanks again, Fred.

At the June 14 meeting we will see the slides that Walter Feinman and Lisa Obert took of the Lighting Demonstration.

### BAREFOOT "GIRL" WITH CHEEKS OF TAN

One of the most interesting sights at the May meeting was watching Lisa Obert hopping, barefoot from chair to chair taking pictures (by available light) of Fred Kroy who was making a "dummy" glamorous by adding a little light here, and a little light there.

## EXPERIMENTER...

Lisa Obert again proved to MSC the value of experimentation. Thanks to her, the members and guests attending the May meeting learned a great deal about Ansco films.

With the presently available Regular Anscochrome and Super Anscochrome films, and Anscochrome Type A film (professionally available, which Lisa can get for MSC members), Lisa went to the IPEX-PSA Convention in Washington to run (among other things) an experiment.

The purpose of the experiment was to test the possibilities and limitations of Super Anscochrome and Type A Anscochrome. The main condition of the experiment was that all the pictures would be taken under AVAILABLE LIGHT CONDITIONS.

Prior to her experimentation, Lisa did some research into existing reports on the two new films. She learned that Super Anscochrome had almost the identical qualities as the regular Anscochrome, and that both Super Anscochrome and Type A Anscochrome could be "pushed" as effectively as regular Anscochrome. (Lisa, however, doesn't recommend pushing Type A Anscochrome to more than double the film speed.)

"Pushing" means doubling or tripling the film speed; i.e., instead of setting your exposure meter for regular Anscochrome (outdoors) at ASA 32, you set the meter at ASA 64. Then in the processing lab adjustments are made to compensate for the change in film speed (but remember to tell the lab how you pushed the film.)

Reasons used for pushing film speeds are:

1. To use the films under available light conditions.

2. To have the advantage of being able to stop down the lens as much as possible (which Lisa considers of prime importance in stereo); i.e., if you were shooting ASA 32 at F.5.6 normally and instead you pushed the film to ASA 64, you would then be able to shoot between F.8 and F.11, thus gaining  $1\frac{1}{2}$  f. stops.



## Spotlight: Stereo Portrait

This member was born in an area that makes him a "Southerner" and also a braggart about the only tree that grows there - Brooklyn, naturally. He attended Brooklyn Technical High School and managed to excel in mathematics while there. After graduation our member spent 11 months touring the U.S. by thumb and managed to visit only 44 of the 48 states.

After getting the "travel bug" out of his system he started to earn his Mechanical Engineering degree at City College but unfortunately was unable to complete the course there.

In 1929 he was introduced to photography by a friend and he still has some of the first prints he ever made.

After a courtship of eight months he married Stella (with the smile) on Aug. 7, 1937. This happy couple have a son, Daniel, who is now 15 years old and attends the High School of Music and Art.

(The clues are mounting.)

Our member was a Ship's Draftsman from 1941 to 1947 at the Brooklyn Navy Yard. He has been employed for the last ten years by a chemical engineering firm, The Lummus Co., as a draftsman.

In 1942 while President of the Navy Yard Camera Club, he was shown a stereo Kodachrome slide of a dew covered red rose. This was his first introduction to stereo and he states he can still recall its vivid beauty.

He joined the Stereoscopic Society of America as a charter member after seeing an ad in one of the photo magazines. Later he became a charter member of the Stereo Club of N.Y. and then a charter member of M.S.C.

In 1953 he bought a Stereo Realist camera and instead of taking pictures, he took the camera apart. He still seems to be more interested in the camera and in "gadgets" than in taking pictures. However, his wife and son are both stereo enthusiasts and this family always shows up at our field trips.

(Our subject's identity should be apparent by this time.)

PSA enrolled him as a member three years ago and he has joined two stereo circuits. He is still enrolling...members, that is, because CHARLIE (Mace) MACIEJAK is Membership Chairman of M.S.C.

Now that his identity is revealed, these "clues" can be given. Charlie met Stella at the Recreation Center for the Adult Physically Handicapped, in N.Y. which was sponsored by the W.P.A. Charlie was quite active in the League of the Physically Handicapped and taught a class in woodworking at the Federation of the Handicapped.

(P.S.) Your Editor "snitched" the fol-

lowing lines from a photograph of Daniel taken when he was seven years old. They are reproduced here because we believe that they show the kind of people the Maciejaks are:

"Dear Daniel,

To us you're something special,

And that you'll always be.

'Cause you do something special

For Daddy and for me.

Convinced that you adore us,

We sort of walk on air.

And the crutches that support us

Are never even there."

## FIELD TRIP & WORKSHOP ACTIVITIES

By LISA OBERT

The workshop on April 25 proved to be quite stimulating to the small group of MSC members who attended. Slides of the field trips to the Bronx Zoo and the American Museum of Natural History were shown as part of the first "Best Field Trip Slide of the Month" competition. These slides were voted on by the group by the "in-and-out" method.

This first competition ended in a tie for first place between Phyllis Galician and Louise Jacobson. Phyllis' slide titled "Ostrich" was taken at the Bronx Zoo. The slide possessed especially nice composition, using a light and shade effect for design as well as for composition.

Louise, with her usual initiative, left the group at the A.M.N.H. and did a slide called "Chacmool." This slide is a pleasing view of an interesting statue of the ancient Mayan God of Mexico. The lighting effect of this subject was quite unusual.

Both winners will receive copies of the "Stereo Realist Manual." By the way, it was decided on April 25 that once a member has won a copy of this book, he could not receive another even though he again won a first award. So, come on the field trips and then remember to enter your slides in the workshop competition!

In addition to the field trip slides, the members present showed others slides too. These slides, as well as the competition slides, were criticized and commented upon by the group. Techniques, exposure, composition, lighting effects, etc. were discussed. Suggestions for improvements were given and all those present seemed to benefit by the discussions.

It was felt that these meetings help to evaluate slides and that members gain a greater understanding of stereo in general. It also gives the member a chance to learn what to photograph and how to go about it. Beginners and more advanced workers are welcome.

## EMDE (Continued from page 6)

The EMDE Stereo Award Competition is a challenge to each stereo enthusiast to search within himself for greater imagination, creative ability and originality, exploring a new idea in stereo - story-telling sequences. So start shooting; overshoot generously, and edit your collection to the smallest number of slides that will tell your story or present your idea completely and successfully.

Winning sequences will be shown at the PSA Convention in St. Louis, Oct. 2-5, 1957 and prize-winners will be officially announced at that time.

For information and/or a copy of the EMDE Stereo Award Competition rules, write: Marjorie HON, Secretary, EMDE Stereo Award Competition, Committee of PSA Stereo Division, 3441 Webb Ave., New York 68, N.Y.

At last month's meeting Lee Hon announced that Ted Malone of CBS will do the narrations for the Emde Stereo Competitions. He will record the narrations on tape so that whenever the award-winning slide sequences are shown, the narrations will be available. ED.

## STEREO MOUNTING (Continued from page 3)

Three types of mask are available - CLOSE-UP, MEDIUM and NORMAL. The close-up mask will accommodate pictures taken of subjects which were from 2½ ft. to 5 ft. from the camera and should not be used if the subject matter falls beyond the 5 ft. mark. The medium mount covers subjects from 4 ft. to 20 ft. and the normal mount is for subjects from 7 ft. to infinity.

Remember that in checking maximum and minimum separation the 63.4 mm and 62.2 mm figures hold good for each type of mount. In the close-up mask points 2½ ft. from the camera should be 62.2 mm apart and points 5 ft. away should be 63.4 mm apart. For the medium mount the figures are 4 ft. - 62.2 mm, 7 ft. - 63.4 mm and for the normal mount, 7 ft. - 62.2 mm and infinity ft. - 63.4 mm.

Exercise the utmost care and patience with your mounting, bearing in mind that "practice makes perfect" and you will be rewarded with a collection of slides suitable for projection anywhere and in any sequence with the very minimum of projector adjustment.

## GUESTS AT THE MAY MEETING

Henry Moll, Josephine Moll, Oscar Zimmerman, Sid Rosenbaum, Louis Boxer, James V. Lott, J. N. McCormick, H. Seslowe, Albert P. Carbone, Harold Ringel and Eric Smith, all of New York; Ned Zohn and Miriam Devries, both of New Jersey.

## Odds and Ends...

### "BEGINNERS" CLASS

As is true of all clubs such as ours, the membership usually consists of both beginners unfamiliar with some of the fundamentals of photography, and also of those who are well advanced in the art; of young and old; of new members and of charter members.

Since lectures and demonstrations have been, and will continue to be, planned on a progressive basis, from the fundamentals to the more advanced techniques, it has sometimes been difficult for beginners.

In order to give the beginner a basic awareness and understanding of the camera and all phases of stereo photography, commencing with the June meeting, the half-hour preceding the regular meeting, from 7 to 7:30 P. M., will be devoted to an informal discussion of the stereo fundamentals presented by some of our "advanced" and competent members.

The above plan was presented to the membership in May, and a large group showed enthusiasm for the idea. Therefore, those of you who are interested will still be able to attend dinner, if you like, then move into the Men's Grill at 7 P.M. for the discussion. Frank Porter and John Yerkes will inaugurate this new session with a discussion of "Index numbers" and "conversion and flash filters."

If enough members show an interest in this new feature of the meeting, it will be continued monthly.

## JULY MEETING

The membership expressed a desire to hold the July meeting outdoors similar to the one held last year at Phillipse Castle. Therefore, the July meeting will be held on Saturday, July 13, rather than on Friday, July 12. At the June meeting names of a number of photogenic locations will be presented to the membership and at that time we will choose the meeting place.

## HELP WANTED

HOUSE COMMITTEE MEMBERS -- Mr. Fain has need of a few helpers to set up and pull down equipment used at our meetings. The girls (of the "weaker" sex) are always in there pitching but how about a few volunteers from the "stronger" sex. It isn't a must, but if you can get to Schrafft's by 4:30 on meeting nights -- all the better. Remember the job at the end of the meeting must be done too. See Mr. Fain.



## The 1957 EMDE Stereo Award

By LEE HON

The EMDE Stereo Award Competition proved itself in 1956. It was created to stimulate the unusual in stereography. Judged by the standards of numbers of entries, the wide scope of subject matter, and - above all - creativeness, stereo has come of age in the EMDE Stereo Award Competition. Winning an EMDE Stereo Award is the recognized outstanding achievement in stereo today. Add to this high honor the substantial cash award: this is truly a goal to reach for.

For the second year \$350 in prize money will be awarded to stereographers for the six slide sequences judged to be the best for their story-telling qualities. This annual group of awards is given by Mr. J.L. Simpson, President of EMDE Products Corp., Los Angeles, California, manufacturer of the EMDE photographic slide materials. Realizing that real creative thinking was needed by amateur stereographers, and to encourage such originality, Mr. Simpson endowed the Stereo Division with \$350 in prize money to be awarded annually. There were no strings attached, for there is no commercial tie-in to EMDE Products Corp., nor is the contest restricted to PSAs exclusively. It is open to all stereographers.

A slide sequence may be defined as "a series of two or more stereo pictures depicting a story, an idea or an event, either literal or abstract." For example, the life cycle of a bird or a man, or of a flower; the story of a romance; a travelogue, or a carefully selected series of scenic slides, or other related ideas that together make a related whole by suggestion. Such story sequences can be found almost anywhere, if the photographer uses just a little imagination.

Those of you who attended the PSA Convention in Denver last year and saw the winning entries will remember the thrill of "The Miracle of the Monarch," the metamorphosis of a butterfly, by Fred Wiggins, of Chicago, Ill. This entry, a 21-slide sequence, began with the tiny egg the size of a pinhead. The rest of the story depicted the Monarch at each stage of development, in a seldom-witnessed excellence of macro stereo and beauty of nature.

You will also remember the real drama portrayed by a more abstract approach in "The Story of a Bridge", a 12-slide sequence by Rolland Jenkins, Sterling, N. J. The "story" here was unfolded by portraying the bridge's purpose, usefulness and beauty, and the bridge, an inanimate object, seemed actually to take on a definite personality as its form, lines and design, through dif-

ferent lights and shadows, were used to point up the importance of this great and beautiful structure.

Recall the HM "From Eag to Eaglet" by Kim Clark, Kodiak, Alaska. This unusual nature sequence started with the eggs in a nest high in a tree. As with "The Monarch" and "The Bridge" - and all other top sequences - thought, perseverance and patience were necessary to produce the end result. Kim Clark writes that he "climbed up to that ol' eagle's nest once every week from early June to early September. Hauled up four cameras each time. One time the whole biz slipped and headed for the ground, but luckily caught on a branch and there the cameras dangled - a few feet from terra firma."

These examples deservedly won acclaim, but a simple little 3-slide table top by Dorothea van Westrienen, Chicago, Ill., (probably created in one session, though obviously the result of considerable pre-thinking) contained elements of humor and originality that earned it, too, special mention. If there is one keynote for a successful slide sequence, it is: human interest, whether it teaches, has drama, humor, or beauty.

The EMDE Stereo Award Competition opens August 1, 1957, and closes August 28, 1957; entries must be postmarked no later than August 28. It is open to all stereographers. Only judges of the EMDE Stereo Award Competition are ineligible. No entry form is required.

Each entry may be accompanied by captions or narrations; however, none is required. If included, they will be read on cue as the corresponding slides are projected. If title slides are used, they shall be numbered as part of the entry. Although no captions or narration are required, all last year's top entries were accompanied by some script or narration. This added greatly to the completeness and effectiveness of each entry. They varied from wordy descriptive prose to, in one winning entry, "The Date" by the late Paul Wolfe, APSA, of Butler, Pa., laconic single-word titles.

Winning entries will be chosen by the judges according to originality, simplicity and directness of approach. The emphasis will be on the slides themselves, and supporting titles or narration should provide only a minor modification of the theme which the slides themselves develop. Do not depend on the spoken word; the strength of the story should be in the slides.

(Continued on page 7)

## Standards & Techniques for STEREO SLIDE MOUNTING

By FRANK PORTER

Some confusion and lack of information about both the accepted standards for stereo slides for projection and the standards for mounting such slides still exists within our ranks and requests have been made by various members for a set of MSC standards to be drawn up.

It would not be in the interest of our members or the club to deviate from the standards which already exist. Elucidation of these standards, however, in a readily understandable manner should go a long way towards meeting the requests.

Here follow, then, the accepted standards for stereo slides for projection at MSC showings:

1. Slides should be mounted in metal masks - either the EMDE or REALIST masks are acceptable.
2. Slides should be mounted between glass.
3. Slides should be either bound with tape or inserted into metal frames.
4. The size of the mounted slide should be 1 3/8 in. x 4 in.
5. The title or identification label of the slide should be on the side of the slide nearest the person viewing and right side up when the slide is put into a hand viewer. It should be between the two transparencies. Such labels may be outside or inside the glass.
6. A thumb mark, in the form of a colored dot, 1/4 in. in diameter should be stuck on the outside of the glass over the lower left corner of the title label.
7. Binding tape and metal frames should be neatly finished so that there are no projected edges which might cause the slide to stick in a projector.
8. All slides should be accurately mounted in the mask to the accepted standards regarding image separation and alignment.

The above requirements are not difficult to meet if careful attention is paid to details when mounting. Careless mounting can ruin a prize-winning slide.

Now for the standards which have to be met in mounting the two transparencies in the stereo slide mask:

- A. Similar points (homologous) on each

picture, which are at infinity or far distant focus should not be more than 63.4 millimeters apart.

- B. Homologous points at near focus should not be less than 62.2 millimeters apart.
- C. Homologous points - either close or distant should be equidistant from the top (or bottom) edges of the mask opening. A variation of .25 (1/4) millimeter from one frame to the other in this alignment shows up as 1/2 in. or more on the screen.
- D. Accurate vertical alignment of the two frames is essential. The slightest tilt or twist in one frame will make the slide uncomfortable to view.

No matter which make of mask is used, be it REALIST or EMDE, if the above standards are met accurately all slides will project comfortably, without adjustments to the projector.

How can the accepted standards be met?

In answer to this question the author recommends that the mount manufacturer's instructions be followed carefully. In addition, much very useful data can be obtained by reading one of the several books on the subject. One to be highly recommended is a paper-backed edition for \$1.95 called "THREE DIMENSIONAL PROJECTION" by Earl E. Krause, obtainable at most good camera stores. This book contains very comprehensive information and is written clearly and readably in language readily understood by anyone.

In conclusion, the following items should be borne in mind. Never attempt to cut stereo pictures from the roll of film with anything but an accurate film cutter designed for the job. To check the accuracy of your cutter, take two pieces of scrap 35 mm film and trim one end of each, placing the first piece in the cutter with the dull or emulsion side up and the second with the shiny or base side up. Then put the two cut ends together, one on top of the other, with both dull sides up and check that the cut edges are even or parallel - for accurate work they must be.

In choosing masks to use, try the EMDE mounts - if your cutter is accurate you will have little or no adjustments to make.

(Continued on page 7)





# METROPOLITAN STEREO CLUB PROGRAM

## SCHRAFFT'S 220 WEST 57th STREET, NYC

### 2nd FLOOR — MEN'S GRILL

## JUNE 14

### MEETS SECOND FRIDAY OF EVERY MONTH — PUBLIC INVITED

### 6:00 - Dinner and "Get Together" 7:00 - "Beginners" Class

### 1:30 - Business Meeting

ELECTION of New Officers — 1957-58 Slate

JULY Outdoor Meeting — Where Will It Be?

### 7:45 - Slides of the Lighting Demonstration

Fred Kroy will review last month's Lighting Demonstration, to be illustrated with slides showing the set-ups.

### 8:15 - Stereo — 40 Years Ago

BY LOU FROHMAN  
See Item Below, Center Column for Full Story.

### 8:45 - June Slide Competition

**FRED ADAMS**, fourth ranking stereo exhibitor in international judges' competitions. In 1956, he entered 13 exhibitions and had 38 acceptances. **IVAN DIMITRI**, professional photographer well-

known for his color photographs appearing in national magazines. **DR. RICHARD B. POMEROY**, APSA, successful exhibitor of color slides. Past President of the N.Y. Color Slide Club. **MABEL SCACHERI**, popular photo columnist for the "New York World Telegram and Sun" and "Modern Photography." **LARRY ANKERSON**, commercial photographer and M.S.C. member.

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Member



1957

## At The JUNE MEETING... Glasses

It has been mentioned by a number of our members that the indiscriminate use of our Polaroid glasses would be frowned upon by members of the medical profession. Although no one as yet has shown up at our meeting with photophobia, conjunctivitis, signs of amyloid degeneration, or simply blindness, it was suggested by the President, and unanimously accepted by the members present, that each person, beginning with the June meeting, will provide his or her own glasses. The club will have a supply of new glasses on hand at that time that members and guests may purchase at a small charge, and then retain for their own use.

## Election

The Nominating Committee of MSC presented the following slate of candidates for office to be elected at our June 14 meeting:

"In accordance with our By-laws, the Nominating Committee submits for election for 1957-1958 the following names for office given below:

|                      |                     |
|----------------------|---------------------|
| President            | Lee N. Hon          |
| Vice President       | Rolland Jenkins     |
| V.P. for PSA Affairs | Frank Porter        |
| Treasurer            | Peter Lewis         |
| Sec.-Comptroller     | Helen Cabot         |
| Corresponding Sec.   | Adelaide Galician " |

## Stereo - 40 years ago

Did you think that glass stereo slides actually made 40 years ago couldn't be projected? Well, that's what member Lou Frohman thought too until he happened to put some of his old 45/107's in the rear carrier of his TDC projector and found that it worked!

That rear carrier is the deeper slot intended for single 2x2's, but here is a new (or should we say "old") use for it.

Lou wonders whether he has been in stereo longer than any other member. If you have any slides you made personally before 1918, bring them along to the June meeting.

His interest started while in France with the AEF. While stereo had died out almost completely in the USA, France had continued to improve cameras and viewers. He bought a 45/107 Verascope and soon had almost completely abandoned his 1911 Graflex in favor of stereo.

So, come June 14, you will see Paree as it was in World War I, and our chic Army nurses in their snappy straw sailor hats enjoying their leave on the Riviera.

## Slide Critique

Beginning with the June competition of MSC members, more time will be devoted to the actual competition. This will give the judges additional time to give detailed criticisms as each slide is projected.

## NEW MEMBERS

**MARION L. MENDEL** Slide Entry No. 110  
64-19 71st Street  
Middle Village 79, N.Y.

**GEORGE ROSS** Slide Entry No. 111  
100 Riverside Drive  
New York, N.Y.

**NED ZOHN** Slide Entry No. 112  
1102 Palisades Avenue  
Union City, N. J.

**CHARLES N. DODGE** Slide Entry No. 113  
520 W. 114th Street  
New York 25, N.Y.

## ASSOCIATE

**CHARLES G. ROMANELLO**  
68 Rockdale Avenue  
New Rochelle, N.Y.

## DATES TO REMEMBER

June 22 ... Field Trip to the Tibetan Art Center in Staten Island. (Quite unusual.)

June 28 ... Workshop Meeting at Lisa's.

July 4 ... Field Trip to the Annual Scottish Games, near Greenwich, Conn.

July 13 ... July Outdoor MSC Meeting.

Further details on these trips will be sent to the members in the mail.